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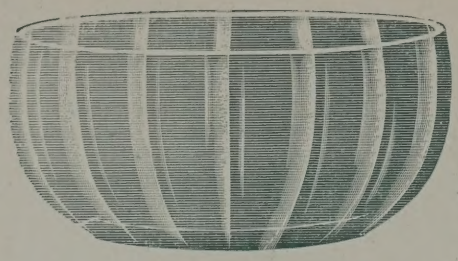
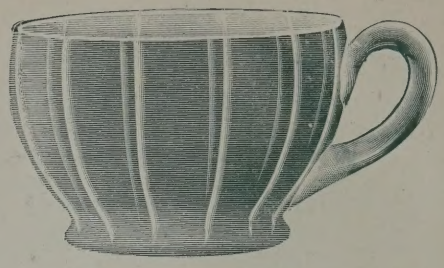
POTTERY & GLASS

HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, NEW YORK

VOLUME VII. NO. I. JANUARY, 1912 25C. A COPY $2.00 A YEAR





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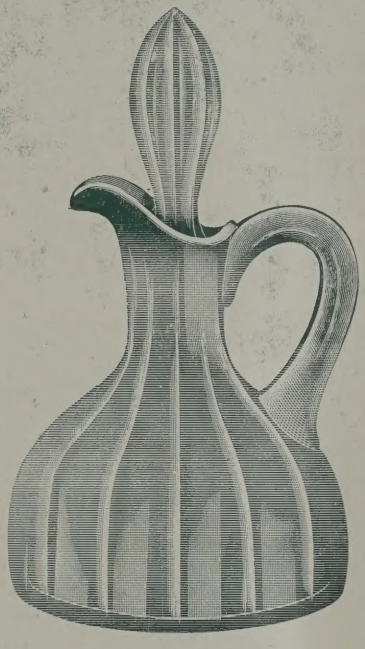

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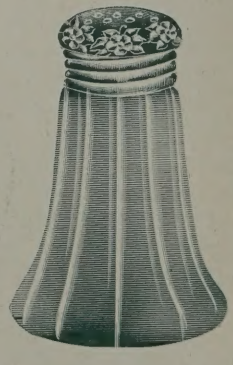

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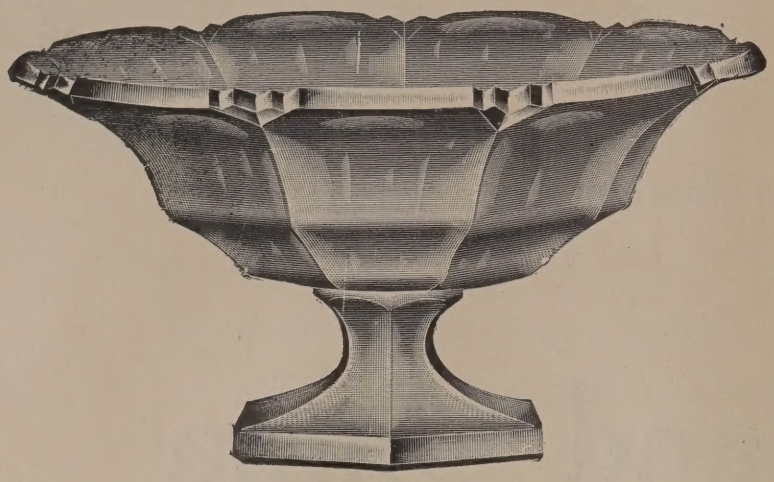

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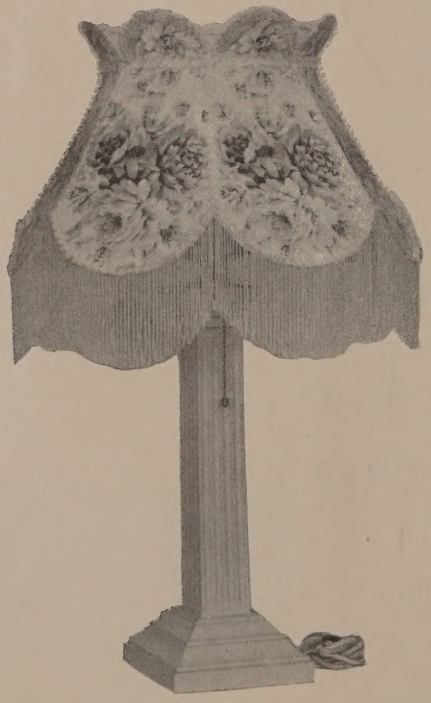
ONE OF OUR MANY DESIGNS



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Our designers have sent us a new shape. It is known as the VENDOME --- very "chic" and "Frenchy"---and is one of the best things ever placed on the market. It has refinement, beauty, and is distinctive enough to win the approval of all.

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Vase and Bowls—Edith Penman and Elizabeth Hardenburg

POTTERY & GLASS

VOLUME VIII, No. 1. NEW YORK, JANUARY, 1912. TERMS: $2.00 per year in advance. 25 cents per copy.

Some Ideals in Pottery Manufacture

PART II—THE IDEAL SLIP HOUSE NOT IN ITSELF AN END—THE DETERMINATION OF MOISTURE—THE ADVANTAGE OF SEPARATE BLUNGERS AND LAWNS—FLINT AND SPAR NEED SEPARATE TREATMENT—THE USE OF THE MAGNET FOR REMOVING METALLIC IRON—THE RESULT, AN IDEAL BODY

BY CHARLES F. BINNS

THE ideals to which we are trying to give expression are useful to the practical man, mainly in so far as they issue in improved methods or a better product. As stated in our last paper, the reduction of cost is not necessarily considered. That is, the development of an ideal should lead to something approaching perfection and if this be not possible of attainment it is for the man who essays to follow the path to find out how far he can go with the means at his disposal. Of course expense is vital in any enterprise, but expense does not always mean higher cost. The more costly article may bring a higher price and so the outlay is justified.

The ideal slip-house is not in itself an end. It is desirable to have well arranged and smoothly running machinery, but the machinery is a means only. The real objective is a good mix resulting in a body which will perfectly meet the criticism of the trade and the demands of the consumer. The points that should be emphasized in a pottery body, be it china or semi-porcelain, are plasticity, tenacity, and color. Plasticity for free and rapid working, tenacity for safe drying and rigidity under quick handling, color to please the eye of the critic.

The usual method of mixing does not accomplish these results. In order to secure a sufficiently plastic body an excess of ball clay must be used and this renders it difficult to secure a good color. The ordinary grinding of flint and spar does not permit the production of a compact body clay and there is an excessive green-room loss.

The first point to be considered is the determination of moisture. It is well known that all the materials in use contain moisture which is a constant source of variation in their weight. To determine the amount of this moisture day by day, or even for each carload, is a slow process. Nor is it enough to determine it for each shipment, for the material lying in the bins will become dryer or more moist according to the weather. One of the important advantages gained by the wet mixing method is that this factor of moisture is entirely removed, but in so far as the wet method is out of court as being unsuited to American notions it will not be discussed.

One of the simplest and most satisfactory plans is to have a small can or box which holds a definite weight of each material. The same receptacle will do for all so long as the weight of each variety, perfectly dry, which it will hold is known. It is only necessary, then, to fill the box in turn with each material to be used, weigh it, and calculate the moisture content. This takes but a fraction of the time that would be necessary for weighing each clay in its ordinary condition, drying it, and weighing again. Moist material is no greater in bulk than the same material dry, so that by weighing a given bulk both dry and wet the difference is the water present. The weight should be taken in grams, as being the easiest to calculate. Let us suppose that a can holding about a quart is used. Let us suppose also that this will hold 750 grams of china clay, or 900 grams ball clay, or 750 grams flint, or 700 grams spar, each being perfectly dry. It should be noted that the clays to be weighed are to be broken rather small, say, to pass a sieve of ⅛ inch mesh. The size of the mesh is not of great importance so long as the same size is used in every case, but a small mesh is best because a good deal of the clay is fine anyway. The can is filled with the china clay to be tested and the contents weighed. This is the more quickly and easily done if a weight is provided which just balances the empty can. It can then be weighed when full. The clay weighs 775

grams, then the moisture is 25 grams, or 33.3 per cent. So that if the mix calls for 500 pounds of the clay the weight to be used will be 516 pounds. The ball clay weighs 980 grams, being 8.8 per cent. moisture, and so on. In this way each mix can be made exact and like every other one of the same recipe, that is, in so far as the weight of material is concerned.

The ideal slip-house will not contain a large blunger for the whole mix, but instead, a mixing tank into which the different materials will be run when they are ready. The china clay will have a small blunger for itself alone. The proper weight will be fed to this and when blunged it will be passed through a special lawn into the mixer. The ball clay likewise will be blunged separately and lawned in the same way. If this is not possible the clays will be blunged together, but the advantage of separate blungers and lawns is that the loss from each material can be closely estimated. As soon as the clay blungers are emptied they can be refilled to blunge while the body is being mixed, so that no time need be lost.

The flint and spar need different treatment. One of the most fertile sources of trouble is the uncertain grinding of commercial flint and spar. Upon a platform on a level with the clay blungers and higher than the mixer there will be, in the ideal slip-house, one or two ball mills, large enough to hold the amount of flint and spar which the mix calls for. One ball mill will do, but it is better to have two. The proper weight of flint is fed to one mill and the spar to the other. A measured quantity of water is added and the weight of stones is kept constant. Thus while the clays are being blunged the flint and spar can be properly ground and all are ready to be lawned and run into the mixer at the same time. It is known that some manufacturers, in order to secure finer material, are paying an extra dollar a ton for "eight hour" flint, the normal grind being "six hour." If so it might be possible to secure "four hour" flint at a lower price and to complete the grinding at the factory. Furthermore the advantage of wet grinding is secured by this plan, for there is no doubt that wet ground material mixes better than dry ground.

All the materials being assembled in the mixer, more water is added to insure free motion and to facilitate lawning. Below the mixer there is installed a set of fine lawns, two at least, one over the other. The mesh should not be less than 120; 140 is better. Through these lawns the slip passes to the first agitator. The ideal slip-house has two agitators, each large enough to contain a day's supply of slip. Between them is a deep pit provided with a drain. In the wall of each agitator and communicating with the pit is a series of holes which can be closed or opened at will. When the first agitator is filled the shaft is stopped and the material allowed to settle. In the morning there will be twelve or fifteen inches of clear water on the top of the slip. By opening the proper hole into the pit this is drawn off and the shaft is then set running until the thickened slip is perfectly mixed. It is now in the best possible condition for filter-pressing and while this is going on, furnishing the supply of clay for the day, the second agitator is being filled, to be settled and used in like manner.

Placed at some point between the raw material and the finished body there is a system of magnets for the purpose of removing the morsels of metallic iron which are always found. Where these iron fragments come from is not a matter of importance because no slip is free from them. Cleanliness in manipulation, the use of tools of hard wood rather than of steel, wooden gratings on the ball mill cylinders, all these will help, but the iron is there just the same. The only safe way is to provide for its removal and if this be properly done the quantity of iron is not of much concern because the magnet will remove two specks of iron as easily as it will one.

Inasmuch as the magneting of the separate materials would involve at least two sets of magnets the best place for the removal of the iron is between the mixer and the agitator. At one time it was thought that the only effective method was the use of the permanent horseshoe magnet in large numbers. This has been disproved, and the electro-magnet is now accepted as the most scientific and efficient. There are several well-considered appliances on the market, but none can be deemed perfect which does not provide for an automatic cut-off of some kind in case of a failure in the current. The electro-magnet is a magnet only so long as the current of electricity is flowing. A break of even a single second will set free all the iron which the magnet has accumulated, and this, of course, flows off with the passing slip. It is not difficult to arrange a plan by which a failure in the current will instantly stop the flow of slip and divert that portion which at the moment is surrounding the magnet poles.

It is important that the slip in which the magnets are immersed should flow very slowly, and it is quite possible to accomplish this without loss of speed. The pipe or trough conveying the slip from the mixer is made to open in a number of places into a broad channel. In this channel the magnets are placed and the increased width of the space lessens the speed of the flow while maintaining the volume. The material, after passing the magnets, can be brought together again into a trough of the original size.

The ideal slip-house will thus result in an ideal body. Plastic because the more thorough mixing of the materials will accomplish a more perfect blend; tenacious because the finer grain will provide a more homogeneous structure; uniform because the errors arising from moisture are eliminated, and clear in color because less ball clay can be used and each material is properly cleansed. There are also the better quality in grain secured by grinding and fine lawns, and the more uniform structure in the clay which arises from filter-pressing a thick, well-blended slip.

There is only one way to get business—go after it.

Old Glass and Its Imitations

REPRODUCING PERSIAN AND SARACENIC GLASS—THE UNENDING SUPPLY OF PHŒNIXCIAN OR SYRIAN GLASS—FORGERIES OF STIEGEL GLASS—PRESSED GLASS IMITATIONS

COLLECTORS of antique glass meet with the same discouragements as do collectors of old pottery and porcelain, as almost every well-known variety of glass has been counterfeited in recent years. Indeed, the glass collector has even a more difficult road to travel than has the ceramist, since glass as a rule possesses no marks by which it may be identified, and much of it possesses no distinctive characteristics by which it may be assigned to a particular period or attributed to a special factory, if, therefore, it is sometimes difficult to recognize the origin of genuine examples, how much more difficult is it to detect the reproductions.

Among the most highly valued glass is that of the Middle Ages known as Saracenic glass. Examples are now rare and exceedingly valuable, in consequence of which the wily merchant of the nearer Orient has turned his talents to reproducing Saracenic and Persian glass with decorations in enamel colors. We have recently met with several examples of this character in the stocks of dealers which are being held at enormous prices, notwithstanding the fact that they are so new and fresh in appearance that they tell their own story. We recently noticed in one of our most prominent public art museums a Saracenic glass lamp attributed to the thirteenth century which evidently was produced in the twentieth. The collector who was fortunate enough to see the remarkable collection of Saracenic and Persian glass at the exhibition of Mohammedan art at Munich in the summer of 1911 is not likely to be deceived by these poor imitations.

There is, however, another variety of glass which has become exceedingly popular with collectors during the last few years. Until ten years or so ago few collectors possessed good specimens of Phœnician or Syrian glass which exhibited a marked iridescence. The earliest examples of this sort brought to this country possessed but a dull, pearly patination. As the number of collectors of this glass increased the quality of the soap bubble colorings began to improve.

As more collectors were attracted by the beauty of the prismatic hues the supply of pieces suddenly grew to enormous proportions and the glass took on all the brilliant colors of the rainbow. New discoveries in out of the way sections of the East were announced at regular intervals and specimens of any desired color could be produced at short notice to fill any order. There were bottles and bowls, vases and other objects solidly covered with violet, golden, blue, green, purple or flaming red sheen. Or if a purchaser desired a greater variety of coloring he could procure pieces of variegated hues, emerald green blending into indigo or gold shading into ruby. Some pieces combined every tint of the rainbow.

As the older collectors became surfeited with this riot of colors they began to ask themselves "whence this apparently inexhaustible supply of prismatic glass" and "what is the explanation of the great beauty and variety of the colorings of these latest discoveries?" While we are not yet prepared to furnish the explanation, we believe it will be found by studying the results of the application of acids to certain kinds of glass.

The flint glass produced by Baron Henry William Stiegel at Manheim, Lancaster County, Pa., from about 1762 to 1774 is much in demand by collectors, and until recently escaped the attention of the forgers. Among the most characteristic forms of Stiegel glassware are small, footed, goblet-shaped salt cups, in white or dark blue, and fluted cologne bottles with glass stoppers made of purple or blue glass.

So great has been the demand for these objects by Pennsylvania collectors that they have been copied to some extent within the last two or three years by

Shawsheen Pottery

Danish Porcelain

modern glassmakers. The forgeries are correct in color and form and possess the same bell-like ring when struck (this latter property, however, is not confined to Stiegel glass, as is popularly supposed, but is characteristic of all flint glass of similar quality), but the imitations may be recognized by their symmetrical and perfect outlines and their bright, fresh appearance and lack of signs of usage or wear.

The old pieces, being fashioned entirely by the aid

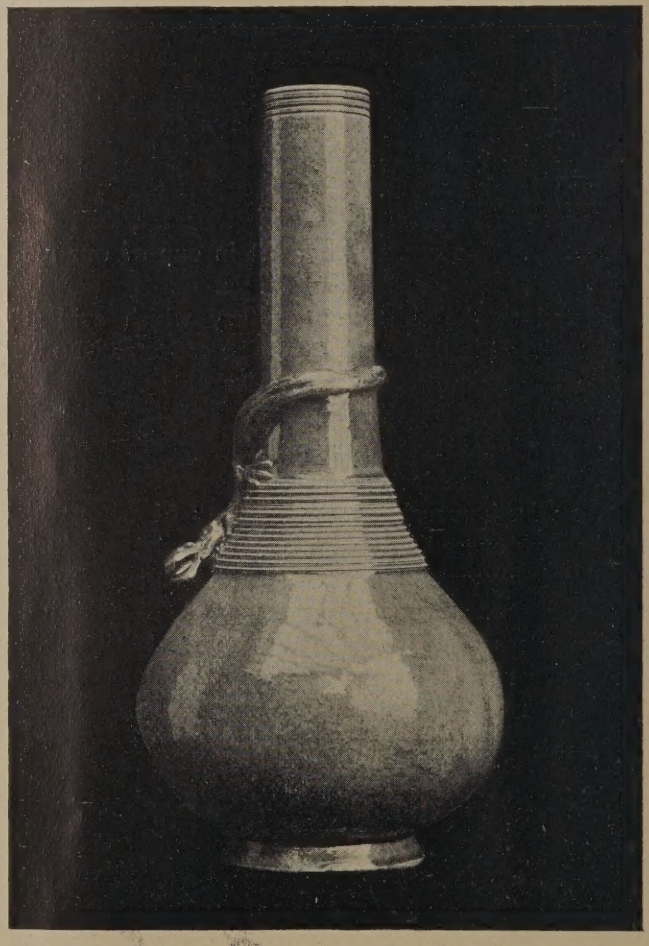
Hand Modelled Mushroom Design—Mrs. L. V. Irelan

of hand tools, are crooked and charmingly irregular in shape. The old bottles are warped and uneven in form and are finished with one or two rolls of glass carelessly wound around the shoulder or neck. In the imitations these rings are more carefully fashioned and attached, conveying the impression that the bottle has been pressed in a mold. The genuine old stoppers are crudely made, while the new ones are comparatively symmetrical and perfect. The modern pieces show no trace of long usage on their under parts, while the older ones are more or less worn. Moreover, the latter always show the punity scar on the base, while the reproductions do not, but are often ground around the orifice to permit the stoppers to fit more closely.

Stiegel glass was shipped from Pennsylvania to Boston in considerable quantities, and examples are often met with in the antique shops of that city and neighboring towns.

Much old glass which is of considerably later date is sold by Pennsylvania dealers for Stiegel glass. Indeed, it has been customary to attribute all ancient glassware found in eastern Pennsylvania to the Manheim factory. It should be remembered that Stiegel never produced cut glass. Pieces with cut designs or polished facets, such as wine glasses with cut stems or decanters with cut stoppers, were made elsewhere, either in this country or in England.

Neither was pressed glass ever produced at the Stiegel works. Dealers are prone to represent all odd dark blue glass, both cut and pressed, as Stiegel glass. Such pieces are of much later date. Opalescent, or milky white glass, so far as we know, was never made at Manheim, Pa. A limited number of patterns of enamelled glass, however, was produced there, such as the dove, the church, the festoon and the cow designs in tumblers. The most characteristic variety of this painted glass and the one most frequently met with is the dove pattern, which consists of floral traceries in bright colors, in which the figure of a dove in white enamel is conspicuous. This particular decoration seems to have been used only by Stiegel and is not found among the examples of old German and Eng-



Glazed Pottery—Mrs. L. V. Irelan

lish enamelled glass designs which abound in many parts of the country.

Collectors of old glass should be on their guard against modern reproductions of the little pressed glass cup plates bearing relief designs of steamboats, monuments, log cabins and portrait busts. These ob-

jects were produced abundantly at various places in this country, particularly at Sandwich, Mass., and Pittsburg, Pa., between 1830 and 1850. Genuine old examples are now scarce, but the market is flooded with spurious imitations, and these are often difficult to recognize. It may be said that the first class cup plates were thick, clumsy and heavy, but as the processes of pressing glass were gradually improved these little cup plates became thinner and more perfect in form.

The older examples may be distinguished from the modern by their evidences of wear, such as the scratchings of the base rims and the chipping of the tiny scallops around the edges. We can only call attention to the fact that the old designs are still being copied, leaving the collector to exercise his own judgment in the selection of pieces. Experience and observation alone will enable him to discriminate between the genuine and the false. Perhaps the safest rule to follow is to procure these objects from persons who can trace them back to their original sources.

Pressed glass rosette curtain knobs in imitation of those produced at Sandwich, Mass., about 1840, and later, are now being made in such large numbers that they have recently appeared in many of the principal "antique shops" and in auction sales in New York and Philadelphia. They are found in clear transparent glass and in white opalescent glass, and in color and design closely resemble the old ones.

These reproductions, however, are not dangerous, as they possess several features by which they may be recognized. The backs of the larger ones are well finished and present the appearance of sweating. The backs of the smaller are depressed to correspond with the relief design. The silvered or nickel-plated lead rods or shanks which run into them are fresh and bright and should deceive no one but the novice. Yet many of these are being sold to unsuspicious lovers of ancient things who do not take the trouble to examine them critically.

The old examples are heavier and cruder in finish and are more or less nicked around the scalloped edges, while the metal rods are tarnished and possess the marks of age. The spurious examples which we have seen are three and four inches in diameter and possess six petals and scalloped edges.

Paragraphs for the Retailer

By Frank Farrington

Study the lines of goods you handle. Learn how they are made and where and when. This is the road to good buying.

Don't over-buy just because you can get a long dating or an extra discount. The bill has to be paid and the goods must be sold in order to produce any profit.

When you buy a bill of goods on the strength of a travelling man's promises, see that those promises are all incorporated in the order before you sign it.

If you are going to pass out free calendars for 1912, see that they get into the homes. Calendars lost on the way or tossed into a waste basket will not produce any returns.

When you are contemplating trying any new form of advertising, consider how you have been influenced by a similar form of advertising tried on yourself.

December is the month of hard work for merchants. Don't expect many idle moments till after Christmas. When a moment threatens to be idle, find a task to fill it.

Better to have extra help behind your counters during the Holiday rush than to expect tired out salespeople to make sales.

You have heard people advise letting well enough alone. Don't stop with well enough. Don't stop with anything short of your nearest possible approach to perfection.

The store that shows a proper appreciation of its customers' small orders is the store that is likely to get their large orders.

Every woman has a good deal of regard for neat housekeeping. See that your store is kept so clean that its cleanliness will attract the attention of every feminine customer.

You are selling some goods for less prices than your competitors ask for the same. Are you advertising those low prices and getting the benefit of their drawing power?

See that you know when the market price of a staple goes up, so that you can take advantage of it and add something to your profits.

The special sale should not stop with being a good business maker. It should be a profit maker as well, indirectly if not directly.

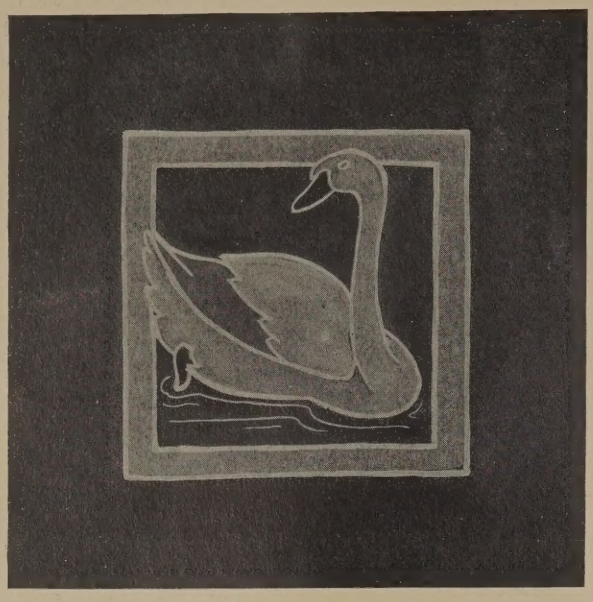
There are a lot of people who think more of a cheerful manner than they do of a five per cent. discount. Cordiality is the cheapest thing you can dispense in your store.

Get the women coming into your store and the men will have to come. Aren't the women the ones who control the spending of the families you know?

When you have found out what line of goods attracts the most people into your store, go into that line as strong as you can.

When you get into a discussion with a man in doing business with him, don't get mad until you have looked the question over well from his point of view. Be fair.

Don't wind an inch of unnecessary red tape around the selling of goods to delay customers who are in a hurry. Quick service means a good deal to most people in this age of rush.



Suggestion for bathroom tile in tube outline and colored ground

Six-inch tile in tube outline filled in with majolica glaze

Decorations In Tube Lining

A SIMPLE METHOD OF POTTERY ORNAMENTATION WHICH FINDS MUCH FAVOR IN ENGLAND

BY BERTRAND RHEAD

IT occurred to a late art director of Josiah Wedgewood & Sons, viz., Harry Barnard, some twenty years ago, that a raised decoration in slip, carefully and artistically treated, would be a novelty in the pottery world. The idea was in reality taken from the arrangement by which icing on fancy cakes is done, and about this time, Knowles, Taylor & Knowles adopted a similar method for their wonderful *Lotus* ware, but the latter made use of a metal tube instead of a glass one.

For those not acquainted in the art, we give a brief resumé of the process, which is not at all difficult, and which lends itself to many happy combinations which would be impossible, or perhaps we should say not commercial, if done by any other means.

A rubber bag, similar to a toy balloon before inflation, or a football bladder acts as a container for the slip, which is readily forced in by means of a burette or glass syringe.

Attached to this is the glass tube, formed very much after the fashion of a fountain pen filler. The slip is forced gently through the tube, which can be of varying bores, and with a freehand movement the desired pattern is drawn on the ware in the green state.

A simple line can be traced or it can be delicately fashioned as though it had been carefully modeled in the clay.

The illustrations shown will give some idea of the possibilities of this neat little instrument, and as it is extensively used in Europe we see no reason why some of the factories producing art ware should not take it up if they have not already done so.

English Notes

—It is understood that Messrs. Wade & Company, of Burslem, are about to discontinue manufacturing pottery in England and intend locating in California. Mr. Wm. Wade is already on the spot making arrangements.

—Edward John Buckley, managing director of the Chromo Transfer Company, Stoke on Trent, has severed his connection with that firm. Mr. Buckley has made several trips to this country on their behalf, and along with some influential business men, contemplates the purchase of a factory now making decals.

—The strike of china makers in Longton terminated very quickly. It was reported that the leaders intended to close every factory making china in the district, but probably the approach of Christmas, and the thought of not being able to have some good times at that festive season, brought the operatives to their senses, and work was resumed.

—Two pottery fires in one day is going some. Messrs. Dudson, Wilcox & Till, of Hanley, sustained a loss of fifteen hundred dollars, which happily is covered by insurance, and F. Beardmore & Company, Sutherland Pottery Fenton, have had a similar experience. Happily it did not interfere with the getting out of Christmas orders.

Law for the Buyer and the Seller

A MANUFACTURER'S RIGHT TO CHOOSE WHOM HE WILL SELL

By Elton J. Buckley

FOR some weeks I have been intending to write an article on the subject mentioned in the letter which appears on this page. The letter brings the matter to a focus, so I will do it now.

This correspondent is right. Any seller of merchandise whose business is not of a public nature can sell goods to whomever he likes and refuses to sell whomever he likes.

I have encountered the same plea in my own experience very many times. It is usually made by a manufacturer whose goods are being cut by some large store, and who is importuned by the regular trade to cease selling the offender. A favorite answer is, "We sympathize with you to the fullest extent. The cut in price is demoralizing our own business as well as yours. We are willing to do anything we can to help, but under the law we cannot refuse to sell them if they agree to our terms."

Nothing was ever more erroneous. That a manufacturer can cut a customer off his list at a moment's notice, with or without a reason, and the customer, if he attempted reprisals, would find himself instantly confronted by the fundamental law that that which a man owns in his own right, privately and not charged with any duty to the public, he can sell or refuse to sell, and if he sells, he can sell upon every condition which it is legal for him to prescribe.

Chicago, Ill.

My Dear Sir:—When we meet with or write to unfair manufacturers and jobbers about their misdeeds they usually come back by saying they cannot refuse to sell any dealer if he tenders the money to pay for goods.

My own view is that they have the right to refuse to sell any dealer if they so desire, and it would not be in restraint of trade. Can you not formulate a question of this kind and have your Legal Department pass on it? The answer published would interest all who are working in the interest of a square deal.

Yours very truly,
C—— E—— B——

The very highest legal authority in the land—the United States Supreme Court—recognized this principle when it said the following:

> The basis of the argument appears to be that as the manufacturer may make and sell, or not, as he chooses, he may affix conditions as to the use of the article or as to the prices at which purchasers may dispose of it. But *because a manufacturer is not bound to make or sell*, it does not follow that in case of sales actually made, he may impose on customers every sort of a restriction.

The italics, which are mine, shows that the court admits the fundamental principle as a matter of course.

Some manufacturers make this contention in entire ignorance that it has no foundation. Others do it knowingly because it sounds well, and because they perhaps naturally wish to retain the business of the concerns complained of as long as they can.

The manufacturers who make the contention ignorantly have in some way confused their own status with that of a *public service* corporation, which is a radically different proposition. A public service corporation such as a railroad company, a telegraph company or a telephone company, is beholden to the general public. It has received certain privileges for which the law says it must render a return. Therefore it is under a very strict obligation to serve everybody who conforms to its reasonable rules and regulations. For instance, a railroad has no right whatever to refuse to carry John Smith, if he is willing to pay his fare and to obey the regulations which the road has laid down. If it does refuse to carry him it is liable in damages. So with any corporation or concern of a public character—they are all bound to sell anybody who conforms with their terms, and more, to sell all on the same terms. The difference lies in the fact that the ordinary manufacturer, being engaged in a purely private business, owes no obligation to the public because he has received no special privileges from it. He may act in the most arbitrary way with his goods, sell whom he likes, refuse to sell whom he likes, sell one customer at one price and another at a different price, and nobody can make a complaint which has the slightest legal standing. There is absolutely no restraint of trade about this and could not be.

The next article in this series of legal discussions will appear in an early issue.

(Copyright by Elton J. Buckley.)

Vienna Porcelain

When Vienna porcelain bears the underglaze "beehive" or shield mark scratched through or when it is marked with a scratched cross or figure 4 it has not been decorated at the factory but elsewhere, and such pieces must be placed in the category of forgeries, although the ware itself is genuine.

Vienna porcelain is still being marked with the "beehive" design. In genuine pieces the mark is sometimes impressed in the paste. When the mark is painted over the glaze the piece is sure to be spurious. Vast quantities of hard paste porcelain are now being produced at various places, with imitation Vienna marks traced in blue above the glaze. At a recent public sale of the effects of an art connoisseur many ornate vases and other pieces of this character were shown. The collector should remember that the overglaze Vienna mark is invariably fraudulent and pieces bearing it are the baldest counterfeits.—The London Globe.

Wanted—A School of Art and Design

A PAPER READ BEFORE THE THIRTY-THIRD ANNUAL CONVENTION OF THE AMERICAN POTTERS' ASSOCIATION, WASHINGTON, D.C. DECEMBER 6

YOUR Committee knows of nothing that should be more forcibly brought to the attention of the U. S. Potters' Association than the subject so often and ably discussed in the reports of former committees, namely: The necessity of some concerted action for the establishment of a school, or schools, for art and design.

For, to be productive of any great industrial advancement there should be institutions of this character in every locality where potting is largely the chief industry.

Such schools, however, judging from the little interest that has been shown, seem to be a possibility of the distant future only; and that is a fact to be deplored, because the lack of efficient and competent workmen is becoming more apparent every year in many American potteries.

It is a handicap that will be relieved only by instruction and education for the American potter, effected by the aid of such schools.

The product of no manufacturer can be raised to a higher standard than that made possible by the ability and skill of those whom he employs.

He may employ the most skillful artists to prepare new, novel, and the most up to date productions in the ceramic field, but, if he cannot secure competent workmen to execute them it has availed him nothing.

How often do we find applicants for positions in our decorating departments who profess to be experienced workmen, but whose accomplishments do not take them beyond the ability to do ordinary lining, and in many instances they leave much to be desired, even in performance of such simple work.

And it is not uncommon to find among such applicants married men with families who, unfortunately, began their careers as decorators, in shops where there were few, if any, really skillful workmen employed.

Had such men had the advantages of association with competent and able men they would have taken a deeper interest in their work, and learned much from those who would have been quite capable of teaching them.

There seems to be a great lack of interest in this department as compared with a decade ago; when it was pretty much a general custom for decorators to visit the warehouse each morning to see the results of the previous day's work, or to admire the work of those more able than themselves, and it must have been a source of gratification to the management to note the interest each one manifested in his work, as well as the work in which they had no part; we must admit conditions are somewhat different to-day.

We do not wish to be misunderstood on this subject, however, and we feel that there are just as capable and artistic decorators in American potteries as may be found in the old world, whose efforts are quite equal to those of European potteries, but there are not enough such men to supply the demand.

Many of the skilled men of ten or fifteen years ago are now conducting small schools or studios in the large cities, where they have in many instances large classes, the great majority of whom are young women, graduates of high schools and seminaries. And these men, not intentionally, but through necessity, have indirectly become our competitors. Not that they produce or sell decorated china to any great extent, but because through their teaching we have, to our surprise, to cater to a fast growing fastidious public, who are capable and discerning critics, who will not hesitate to discriminate against American made wares, if, in their opinion the import is superior in design and workmanship.

If the Art School proposition is too gigantic an enterprise to undertake at this time, would it not be a move in the right direction for the individual potter to make some effort on his own account to promote an increased interest in the cause? Such, for instance, as placing at the disposal of his employees the works or writings of the best authors on ceramic art, with the motive in view of developing interest in the theoretical, and thereby hoping that such a demand would come later for the principal instruction, that we could no longer avoid to permit so important a matter to go unheeded.

The foregoing remarks are intended to arouse your lagging interest in what may ultimately prove (though we sincerely hope not) a problem of the gravest concern.

A glance over the pottery market of to-day (all things considered) indicates that the American potter is evincing an earnest desire to raise the standard of American ware. And while business during the present year has not been as encouraging as during the two preceding years, it was in no wise due to the fact that the manufacturer had not put forth his best efforts. On the contrary, a careful study of his offerings reveals a deep-seated ambition to have his products enjoy the same high plane in American commerce that his European neighbors have gained for theirs.

Probably the greatest advancement has been made in the output of high class dinner ware, and this is as it should be, for, after all, the making of the highest class dinner ware should be the aim of every potter who aspires to keep in the front of his field. The plainer shapes (of which there are a great number

being made at present) are largely responsible for this, as they lend themselves very readily to an almost endless variety of treatments.

Dainty border effects in decalcomania of both floral and conventional designs harmonize with the delicate effects added in color, or burnished gold, and in many cases both have supplanted the broad, flashy and harsh colored decorations of a few years ago.

The use of burnished gold as applied to dinner ware is coming more into general use. And this is a step in the right direction, for the reason that many an otherwise attractive and cleverly executed decoration has failed because of the application of the cheaper quality of gold, when the use of burnished gold might have gained for it the popularity it merited.

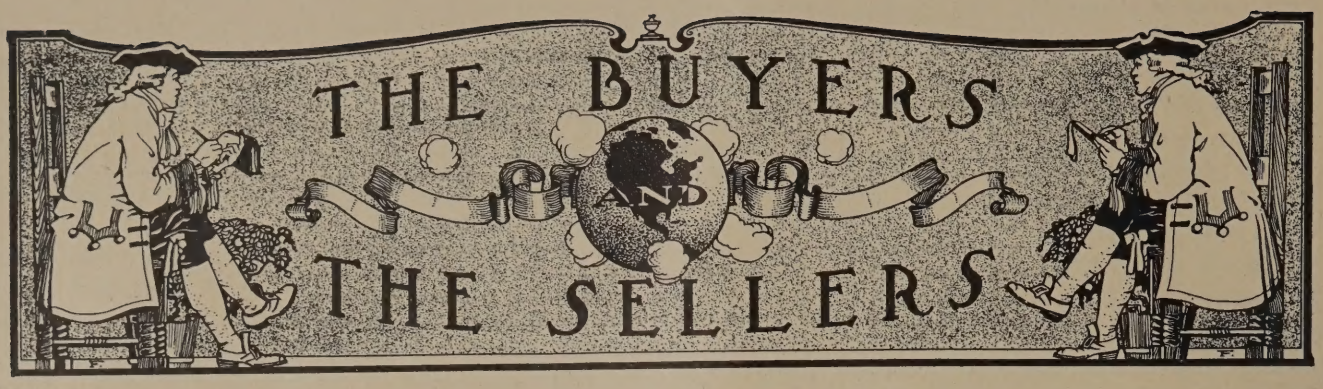
The use of decalcomania marks an epoch in the development of the ceramic industry, and while the productions of transfer companies may be creations of the most approved style of ceramic decoration, yet when placed in the open stock market, the same designs are often selected by several concerns in the same locality, and when treated in some simple fashion, very often alike, there is heard a complaint from the trade on the absence of originality and character. But when some studied effort is expended, it is quite possible to use the same "decals" on different pieces and treat them so unlike that the fact that the same transfers are used is often lost sight of. Showing that it is not so much the similarity of transfers as it is the similarity of treatment they receive.

These remarks, of course, apply more to specialties than to dinner ware. In the way of specialties, those treated with lustres still seem to have much favor with the consumer whose fancy may run along these lines. So many novel, clever, and ingenious treatments have been made with the aid of stencil, resist stamp, and mold stamp, that they yet provide a large amount of the trade on such items.

However, from present indications it begins to appear as though the use of lustres will be superseded to some extent by the application of underglaze colors which, while lacking the metallic effects of the lustre, will through being underglaze give a true color of greater brilliancy. This combined with its unquestioned service and durability augurs well for the advent

(*Continued on page 29*)

Vase and bowl designed and decorated by the Trenton School of Industrial Arts



Business and Personal Items About Prominent People in Different Branches of the Trade

JOHN E. PLUMMER, formerly with the George Borgfeldt Company, New York, has joined the selling force of Graham & Zenger, New York, and is now on his initial Western trip for that firm.

—S. Siper, of the Crown Novelty Company, 46 West Broadway, New York, is visiting the factory at Chicago. He will visit Canada before returning to New York.

—H. S. Clarke left January 2 for Philadelphia, Baltimore, Pittsburg, and the West, to Chicago, visiting the trade in the interests of Robert Slimmon & Company, New York.

—At a recent meeting of the directors of the Western Stoneware Company, Monmouth, Ill., the resignations of W. D. Brereton, as president; Philip E. Elting, as vice-president; and Mr. and Mrs. W. D. Brereton, as directors, were officially accepted. It was decided to eliminate the office of president and in the future the affairs of the company will evolve upon a board of three trustees, two of whom have been selected, as follows: Lewis H. Hanna and Everett C. Hardin. The other officers of the company are as follows: Joseph W. McIntosh, vice-president; W. J. Ralston, treasurer; E. S. Smithson, secretary. Board of directors: P. E. Elting, J. W. McIntosh, E. C. Hardin, J. M. Keefer, Lewis H. Hanna and W. W. McCulloch.

—Harry Hancock has succeeded Fred Olenhausen as manager of the decorating department of the Globe Pottery Company, East Liverpool, Ohio.

—It is reported that H. Keffer will sever his connection with Warner-Keffer Company, of East Liverpool, Ohio, in the near future.

—E. W. Hammond, formerly vice-president of W. H. Dunn & Company, 54 Murray Street, New York City, went with the George Borgfeldt Company, New York, January 2.

—Ex-Senator Nathan B. Scott, of Wheeling, W. Va., who recently resigned his position as president of a financial institution in Washington, and who is well known to the pottery and glass trades, is being boomed by his friends for governor of his State on the Republican ticket. If he decides to enter the race, Senator Scott will prove an exceptionally strong candidate.

—It has been intimated that Chief John E. Wilkie, chief of the U. S. Secret Service, and supervisor of the customs special agents, has been investigating undervaluation very close to the glass and pottery trades. Mr. Wilkie recently returned to Washington from a trip abroad.

—A. R. Olson, formerly of Minneapolis, has been elected president of the recently organized Queen City Cut Glass Company, of Rochester, Minn. The other directors of the new company, which is capitalized at $50,000, are Kerry Conley, vice-president; T. L. Phelps, secretary; L. A. Orr, treasurer, and Austin A. Kennedy. It is expected the plant will be ready for operation January 15.

—Frank Primrose is no longer connected with the Graham & Zenger Company, New York, having resigned his position the first of the year.

—Will A. Rhodes is calling on the trade in the interests of the Thomas Hulme decalcomania line. He was formerly with the Warwick China Company, at Wheeling, W. Va.

—W. J. Kennedy is back to his first love after a four-months' absence, and is once more representing A. A. Bean in his old territory.

—Wedding bells chimed December 28 for E. B. Dickinson and Miss Florence C. Murphy, of Milwaukee, Wis., in New York. Congratulations of POTTERY AND GLASS are extended to the representative of the Steubensville Pottery Company, the Corona Cut Glass Company, and the Liberty Cut Glass Company, and his bride.

—Fred Skelton, the New York representative of the Jefferson Glass Company, Follansbee, W. Va., will occupy half of the ninth floor at 71 Murray Street, New York City, about the first of February.

—K. L. Wedgwood will remove from his present location to 71 Murray Street, New York City, around the first of next May.

—George Frye, formerly with the Crystal Tumbler Company, Morgantown, W. Va., has resigned his position to become general manager of the Beaver Valley Glass Company, Rochester, Pa. Mr. Frye is one of the best known men in the glass business, with which he has been connected for the past fifty years.

—W. W. Stallworthy, formerly of the Hammer Vale Pottery, Haslemere, Surrey, England, was a recent visitor at this office.

Lamps, Lighting Fixtures, Shades and Art Metal

LIGHTS IN MODERN AND MEDIEVAL FRANCE—THE TORCH, THE LAMP, AND THE CANDLE STILL USED TODAY

By FRANCES SCHEAFER WAXMAN

(Continued from our December number)

At first the candlestands, or *chandeliers,* were made with only one socket or *bobêche,* or with a metal point, known as a *brôche,* on which to pin the candle. The iron candlestands before the shrines of Continental churches are all made with *brôches.* Mediaeval craftsmen soon invented branching candlesticks, which were executed in every known material and were made with stands or with suspension cords either for general or for local lighting. Hanging fixtures were known as *lustres,* and they in time developed into the scintillating, Eighteenth century, glass-pendanted chandelier. Some of the candle stands were of extreme beauty and the later Seventeenth and Eighteenth century designs are eagerly sought nowadays.

Like everything else that contributed to the comfort of royalty during the Sun King's reign, the *bougeoir* was given a place of importance in court life. No one was permitted to have a candlestick of more than one branch but the king himself. The courtier who carried the king's light was the first gentleman of the bedchamber, and at that remarkable function, known as the *"grand coucher,"* the *gentilhomme* held the candle, while His Majesty said his prayers, and lighted him to his easy chair. The grand chamberlain then demanded of the king to whom he should pass the candle, and the king "having cast his eye over the assemblage," would name one to whom he wished to do this honor, generally selecting a visiting prince or seigneur.

With so much royal distinction centered upon it, naturally the candle became the chosen light of the aristocracy, and its setting was made as elaborate as its popularity warranted. The charming wall candlesticks of the Louis periods are to-day deemed worthy of reproduction for electric light brackets, and few modern designs for the same purpose can rival them in beauty and grace. Originally these side lights were known as *bras de lumière, literally* arm of light. Sometimes they were made of pottery or of wood, and a few realistic designers even provided them with an arm and hand to hold the candle. There is one such example of curious conception to be seen at the Cluny Museum. During the first half of the Eighteenth century these wall brackets formed a part of the chimney setting. Mantles were still too narrow to hold ornaments and the chimney mirror too new to be hidden, so the chandeliers were incorporated into the mantle setting, helping out the impressive effect of that important feature of the room.

For a time, candles were used for all the business of living that went on after nightfall, for work as well as for entertainment and social intercourse. When it was needed, a shade or *garde vue* was provided. For general in-door lighting a lantern was sometimes employed, though the lantern forms were always more preferred for vestibules and for the streets. The first small lanterns of the Fourteenth century were called *esconces,* a designation which has survived with us as the *sconce.* Since glass was scarce and costly, the bull's eye of these lanterns was made of ivory, horn or shell.

It is not to be inferred that while the candle held popular favor, lamps were entirely neglected. The floating wick lamp of the early days was deservedly unpopular, but about 1750, they began to be developed and self-feeding lamps were widely advertised. One manufacturer thus enumerated their advantages:

"They are in the shape of candles mounted on a candlestick of white metal, and they can be provided with a shade. They may be used for the table, the office, the library, for kitchens, pantries and refectories, in fact, anywhere. They can be carried about, even tilted without spilling the oil, which makes them even more useful than candles." For a time thereabouts, lamps were patronized as a novelty. The invention of the lamp we know as the "student lamp," by one Quinquet, in 1784, provided a light of such hitherto unknown steadiness that it was at once substituted for candles and thereafter used by all readers and students.

Lamps, however, even in their perfected forms, were never regarded as *chic* by the aristocracy and their use was for long considered by old-fashioned people, injurious to the eyes. Madame de Genlis voices a widespread prejudice when she says, "Since lamps were invented it is the young people who wear glasses and one finds good eyes now only among the old, who have preserved the habit of reading and writing by a candle shaded with a *garde vue*."

In spite of its obvious advantages, the lamp, under the Restauration continued to be ostracized, and every one who favored the old regime banished it from his home. Immediately the imitators of the aristocrats followed suit and provided their houses with "great chimneys, seven branch candlesticks,—no lamps,— old servants in livery, men of the old order of a scrupulous politeness."

This French preference for the old method of lighting was not biased entirely on a meaningless freak of fashion, but grew rather from a genuine aesthetic endorsement of mellow effects, and all the refined and civilized world has followed France in giving first place, even in the very face of electricity's claims, to candle light.

The American Art Glass Company, 403 Broome Street, New York City, is bringing out a new line of glass domes which are entirely new and distinctively original. The glass, in one piece, contains a flower pattern (wild rose) in relief. Thus far the design has been carried out in four different styles of glass: iridescent, plain, white and canary yellow. Around the base of each are suspended crystals.

Kateb Brothers, 40 East Twenty-first Street, New York City, are showing their usual large line of Egyptian and Persian brassware in etched, engraved, repoussé and openwork patterns on lamps, electroliers, domes, bowls, candlesticks and various similar articles. Shades and bases for lamps are made abroad and fitted in this country. The bases are in repoussé or openwork patterns, and openwork shades in various shapes are underlaid with green, red or yellow silk. Lamps range from one to seven lights and in height from fourteen inches to seven feet. Many of the brass designs are of Arabic or Hebrew motif, and depict historic or biblical scenes. No two pieces are identical.

Japanese Commercial Museum

The Japanese Imperial Commercial Museum of Tokyo is the only institution of its kind under the direct control of the Department of Agriculture and Commerce of the Imperial Japanese Government. It was established in March, 1896, with the object of encouraging the foreign trade of Japan and is an organ of trade information for those engaged in foreign commerce. It is designed for the mutual use of foreign and Japanese merchants engaged in foreign trade.

The object and work of the museum may be summarized briefly as follows:

1. It keeps on exhibition foreign and domestic trade samples and articles for reference.

2. It welcomes the donation of such samples from foreign and Japanese merchants and manufacturers and endeavors to introduce the lines thus represented to the public.

3. It corresponds with various commercial and industrial bodies at home and abroad, exchanging printed matter with them and undertaking through them to loan and distribute commercial samples, etc.

4. It undertakes to furnish every facility for the speedy and accurate response to inquiries and requests for reports on commercial and industrial conditions in general.

5. The museum furnishes lectures on commercial and industrial subjects.

6. It aims to assist in the reform and development of existing commercial conditions by lending its aid for the improvement of the design, etc., of certain articles of commerce.

7. The museum collects and keeps on file for reference publications relating to commerce and industries at home and abroad and as large an assortment of catalogues, etc., as it is able to collect.

8. The museum issues a bulletin (in Japanese) containing reports and correspondence relating to commerce and industries at home and abroad.

The museum has on hand at present over 130,000 samples. The exhibits are classified according to kind and then subdivided according to countries of production in order to facilitate the comparative study of home and foreign products. Foreign products are, furthermore, divided into those articles imported and those for technical reference. Every effort is made to accompany specimens with the raw material of their manufacture. A special section is provided for specimens received from abroad from time to time, which are exhibited to introduce new articles of commerce to the public.

All specimens are accompanied by concise explanations giving briefly the particulars concerning their production and the demand for them. Specimens of staple articles of trade are accompanied by trade statistics for the past ten years, so that conditions may be ascertained at a glance. As for articles of world-wide reputation, maps and charts are exhibited showing the comparative cost of their production in different countries.

Glimpses of Glass Houses

BEING A PAGE OF SHORT NOTES OF BUSINESS AFFAIRS IN THE DIFFERENT FACTORIES

BROOKLYN, N. Y.—The J. P. Putallaz Glass Company, recently incorporated with a capital stock of $100,000, will manufacture optical, cathedral, jewelers' blown and pressed glass. The firm is a New York State corporation. J. P. Putallaz is president and Henry Leeds secretary and treasurer.

Cambridge, Ohio.—The Cambridge Glass Company took advantage of the Christmas holidays to remodel the ovens of their fourteen lehrs. When the men reported for work on January 2 everything had been overhauled and the ovens changed so as to be underfired.

Dubuque, Iowa.—F. O. Jacobson, of St. Paul, Minn., it is reported, has purchased the Dubuque Art Glass Works formerly operated by H. F. Bunker. Mr. Jacobson was formerly connected with the glass distributing house of William G. Whitehead.

Kokomo, Ind.—Owing to increasing business which found the present equipment of the D. C. Jenkins Glass Company insufficient to meet the demands of the trade, a new continuous tank will be erected at once and is expected to be in operation before March 1.

Morgantown, W. Va.—In order to make an invoice at the beginning of the new year, the entire plant of the Monongah Glass Company closed down for two weeks during the latter part of December. The company is installing a 350 horsepower gas engine in order to supply the tank department with a stronger volume of wind for cooling purposes, and have also commenced the erection of new fireproof mold shop. The first floor will be utilized as the mold cleaning department and storage room, the second floor being given over to machines and equipment for mold making.

Martins Ferry, Ohio.—The plant of the Haskins Glass Company has been reopened after a two-weeks' suspension, at which time repairs were made to the lehrs. The entire plant is now in good shape and a steady run is anticipated by the management.

New Martinsville, W. Va.—The New Martinsville Glass Company are putting out new tableware that is attracting considerable attention among the trade. It is a modification of a set made for King George IV, of England, when he was the Prince of Wales. The design was copied from forty pieces of the original set now in possession of Mrs. Upton Beall Thomas, of New Martinsville. The set was originally brought to America by Peter Hoffman, of Baltimore, in 1807. It will be on exhibition at the company's showrooms at the Fort Pitt Hotel during January.

Pittsburg, Pa.—F. G. Wallace, recently appointed receiver for the Pittsburg Lamp, Brass & Glass Company, on petition of a stockholder to tide the company over a temporary embarrassment, has been discharged and the property returned to the stockholders.

Rochester, Pa.—It is reported that the Deidrick Glass Company will redouble its output during the coming year and will make a special feature of decorated blown tumblers for the five, ten, twenty-five and fifty-cent trade.

San Francisco, Cal.—A new company, to be known as the C. A. Bacon Company, is being organized by C. A. Bacon, manager of the San Francisco Crockery & Glassware Company. They will represent exclusively the Lancaster Glass Company and the Westmoreland Specialty Company, with offices in San Francisco, Los Angeles and Portland. Mr. Bacon will be in charge of the San Francisco office, Walter Reeves will cover southern California and Arizona, and C. A. Bartels will represent the company in Washington and Oregon.

Towanda, Pa.—Increased business has necessitated the leasing of an additional building by the Wayne Cut Glass Company, who have equipped an adjoining building with a view of employing a number of additional glass cutters.

Westport, Md.—That part of the plant of the Carr-Lowry Glass Company, recently destroyed by fire, is already in course of rebuilding. The main section of the factory was uninjured and is in regular operation. The damage to the plant and stock is estimated at about $25,000, fully covered by insurance.

Wheeling, W. Va.—Work is being rushed on the new plant of the Wheeling Tumbler Company, and if the present good progress is kept up operations will begin about April 1.

Wellsville, Ohio.—Negotiations, it is reported, are under way to bring one of the leading glass manufacturing companies from their present location to Wellsville. The Board of Trade has the matter in hand. Other towns are also after the factory.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated, April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated, April, 1909.
REG. U. S. PATENT OFFICE.

PUBLISHED ON THE FIFTEENTH OF EACH MONTH BY
HUOTT PUBLISHING COMPANY
395 FOURTH AVE., COR. 28TH ST., NEW YORK.

THOMAS A. CAWTHRA, - - - - - - - *President and Treasurer*
EDMOND J. HUOTT, - - - - - - - - - - - *Vice-President*
FRANK F. LYONS, - - - - - - - - - - - - - - *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL AND ALLIED INDUSTRIES.

T. A. CAWTHRA, - - - - - - - - - - - - *Managing Editor*
PROF. CHARLES F. BINNS, - - - - - - - - *Technical Editor*
THIS MAGAZINE IS A MEMBER OF THE AMERICAN TRADE PRESS ASSOCIATION.

BRITISH REPRESENTATIVE,
Bertrand Rhead, 50 Pall Mall, Hanley, Stoke-on-Trent.

SUBSCRIPTION RATES: UNITED STATES, $2.00 PER YEAR. ALL OTHER COUNTRIES, INCLUDING CANADA, $2.50 PER YEAR.

Change of copy and instructions regarding advertisements appearing in the magazine must reach this office not later than the 5th of the month, as the first forms are sent to press on that date.

Entered at the New York (N. Y.) Post Office as Second Class Matter.

VOL. VIII. JANUARY, 1912. No. 1.

LOST MOTION

THE greatest expenditure of time and money in the modern business establishment results, nine times out of ten, from lost motion. If the office-boy loses five minutes a day in opening the morning's mail because he tears instead of slicing the envelopes, the total of his lost time is twenty-five hours a year. If the clerks adopt a crude method of tying parcels, lost motion again results, and the business pays for the time. If a salesman requires an average of thirty minutes to consummate a sale which he might have made in half that time if he had been better acquainted with the goods, the result is again the same—lost motion.

And the remedy? Eternal vigilance in watching details. There is no other way. The office boy must have the best method of opening the mail; the stock clerk must be instructed in the easiest way to tie bundles, and the salesman must have adequate knowledge of his stock at the end of his fingers. It is the only way to prevent lost motion, but it pays, for in the words of a world-renowned merchant, the profit of a modern retail store comes from the money saved in buying and in stopping the outlets of lost motion rather than from the money received from selling.

RESOLVE TO DO MORE BUSINESS

THE beginning of the year is the accepted time to make resolutions. Have you made yours? Whether you have or not, wipe off your last year's slate and resolve simply to do more business Jack up your sales force, instil new life into them and impress upon them the fact that the coming year is to mark a record in your establishment and that you want them to do their proper share in accomplishing that condition.

Take stock, not only of the goods in your store, but likewise of the qualifications you yourself possess. Probably you are wanting in tact. Probably you lack initiative. Probably you are too conservative. Probably you are too radical. Whatever it is, eliminate it from your make-up during the next year, for it is only by perfecting the organism of your body and mind that you can reap the perfect fruition of your resolve to do more business.

THE SCARECROW IN BUSINESS

THE greatest scarecrow in business is your competitor. He is the man you are constantly watching; he is the man you are constantly bending your knee to; he is the man you are constantly fearing. And the worst of it all is, he is the last man on earth that you should consider in any one of these respects.

The greatest scarecrow in your competitor's business is you. You are the man he is constantly watching; you are the man he is constantly bending the knee to; you are the man he is constantly fearing. How foolish it seems! You know your own gauge, and you know you are the last man in the world that any one should fear or watch. Yet your competitor constantly looks upon you as his scarecrow. And you in your turn do likewise.

Don't you see the ridiculousness of it all? There is no one in your field whom you should consider in the conduct of your business. If you are selling brains or merchandise at a legitimate profit, if you are pursuing a policy of fairness and progression, if you are marketing goods that are staple and practical with a value that is commensurate with their price, there is no reason why you should not be as eminently successful as any other institution doing business in the same line and within the same territory. The businessman who is spending considerable time and attention in observing the affairs of his competitor is slighting his own establishment in more ways than one, for no man can preserve his individual distinctiveness if he squares his every move with the actions of his rival.

1911—THE ASPECT OF THE YEAR—1912

Now that the year Nineteen hundred and eleven has passed everlastingly into the history of the ages, it is permitted for the economist to gauge with more or less certainty its effect on the business of the day. Nor will this be difficult to do, for the entire year has been one of well defined actions and reactions.

Nineteen hundred and eleven, broadly speaking, was a period of conservation and curtailment. Its opening was darkened by the shadow of an impending change in the tariff which, according to the various statements of the Democratic party, was to be forced down to a level commensurate with the lowest margin that would afford adequate protection to the

American manufacturer. These drastic statements, coming from a party who had the power to make good most of their intentions, acted as a blanket of caution which stifled the desire of big business interests to further their facilities of immediate production or to formulate plans for an extension in the future. Such was the process of curtailment; conservation was most potent in the management of the railroads who, for the first time in years, sought to preserve rather than to replenish their equipment.

Reciprocity with Canada, and the Special Session of Congress assembled to ratify it, was another factor which made for a general repression of business during the year. The bill passed in Congress and was signed by the President, but it failed utterly when submitted to Canada. Its direct results were: An antagonistic attitude against the incumbent government by the farmers of the West, and a recurrence of the tariff agitation. This latter was made apparent by the action of the House, who in connection with the Reciprocity bill succeeded in passing several tariff measures, and although these were subsequently vetoed by the President the sense of the dominant party in the House was clearly manifested.

Next in sequence as a business factor of influence came the decisions on the Tobacco and Oil cases. These two opinions, regarded generally as favorable to corporate interests, relieved, in an appreciable degree, the strain that had settled on industrial circles during the past year. But the immediate effects of the two decisions, as far as business expansion was concerned, was, in a great measure, neutralized by accruing political factors, which were starting to crystallize previous to a Presidential year, and by the suit brought against the United States Steel Corporation in October.

Of all the factors working in suppression of business during Nineteen hundred and eleven that of the Steel suit was the most potent. Its results were threefold. First, it gave rise to a more or less well defined split in political circles, occasioned by those radicals who became antagonistic to the present regime an account of its seeming opposition to big business. Second, it occasioned the growth of a spirit of cautious doubt arising, briefly, from the premise that if the Steel Corporation, looked upon as a model trust, was guilty under the provisions of the Sherman Act, what corporation was not. Thirdly, it gave a natural setback to business, equivalent to the reaction that might be expected from the indictment of any corporation having the same widespread multitude of shareholders that the Steel Trust has. Business during this period looked woefully blue.

When, however, slightly later in the year, the reorganization plans of the Oil and Tobacco trusts were completed and accepted, business and financial affairs showed immediate steps of mending. This, coupled with agricultural reports of no mean aspect, together with a general impetus given by the holiday trade, tended to restore confidence, and in more ways than one marked the turning point of the year.

While these various factors at home were making for a general repression of business, there were several influences abroad which affected our economic conditions in no small manner. The triangular affair between Germany, France, and England, know as the "Morocco situation," tended to curb activities, for our capital at that time was looking for foreign markets of a commercial rather than of a bellicose character. In a like manner the Mexican "tempest in a teacup," the Chinese revolt, and the more recent Russia-Persian difficulty lent their effects to our markets and became, in their turn, factors of repression.

In spite of everything, however, Nineteen hundred and twelve has opened most auspiciously. The holiday trade showed a higher average than a year ago; slightly better prices for agricultural and industrial products are prevailing; the cotton crop gives promise of ginning up to the record figures set for it; activity in the steel market, generally taken as a barometer of conditions existing, is a noticeable feature; and while Congress may take up matters of tariff revision and corporation regulation, and even though a Presidential year is generally regarded as an off year in business, these matters need not, and may not, have an undue influence on the condition of the country, and hence confidence in a gradual expansion of commercial activity is quietly increasing. The year Nineteen hundred and eleven, by far and large, was a year of suppressed rather than depressed business, and, now that the factors of suppression are gradually lifting, there is no reason why conditions should not become normal and expand naturally. That is the indication given by existing conditions at the present time, and that is the prophesy generally extended by those who have kept their fingers carefully on the pulse of business throughout the year.

THE POTTERY OUTLOOK

With the domestic pottery business of the United States showing an increase for 1911 over 1910, Ohio manufacturers are of the opinion that 1912 will show a larger sales report by at least $1,000,000. Instead of the usual two weeks' shut-down during the holidays, most of the potteries were closed only for a few days, for stock taking and necessary repairs. Orders for the year are coming in with greater volume than for many years. Nor has the industry any cause to be other than proud of its growth during the last five years. A preliminary statement regarding establishments engaged in the manufacture of pottery, terra-cotta and fire-clay products, recently issued for that period, shows an increase in invested capital of $30,424,000; in the value of products, $11,918,000; and in value added by manufacture, $6,598,000. And in this growth, the pottery industry has played an important part.

—Maxwell & Company, a Brooklyn, N. Y., department store, have closed out their crockery and glass department, and will in the future deal in drygoods only.

Gathered in Gotham

BEING AN ACCOUNT OF SOME OF THE NEW THINGS ON THE MARKET AND WHERE TO GET THEM

SOLOMON & CROSS is the name of a new firm at 25 West Broadway, representing the Honesdale Union Cut Glass Company, the Susquehanna Cut Glass Company and the New Jersey China Pottery Co. Mr. Cross was formerly located at 76 Park Place, and Mr. Solomon has been in the Crockery Exchange for a number of years.

Mr. Frank, of the firm of Frank & De Keyser, 33 Park Place, has purchased the De Keyser & Steinacker interests and will conduct the business independently. Messrs. De Keyser and Steinecker will engage in business at the location formerly occupied by A. L. Tuska & Son, at 55 Murray Street, and will carry in addition to hotel ware a line of household goods.

F. W. Reichenbacher, 25 West Broadway, is showing a new cutting known as the *Clematis*. The curving stem and spread leaf are particularly well adapted for the shapes shown. The entire cutting is polished with the exception of the edges of the flowers. It will be shown on a full line.

George Malone, 32 Park Place, has added the line of the Crescent Glass Company of Wellsburg, Va., manufacturers of high-grade blown tumblers and will look after their interests in New York and throughout the eastern States. The Eagle Glass & Mfg. Co. is now showing a line of lamps which is believed to be the best ever turned out by that firm in so far as shape and decoration are concerned.

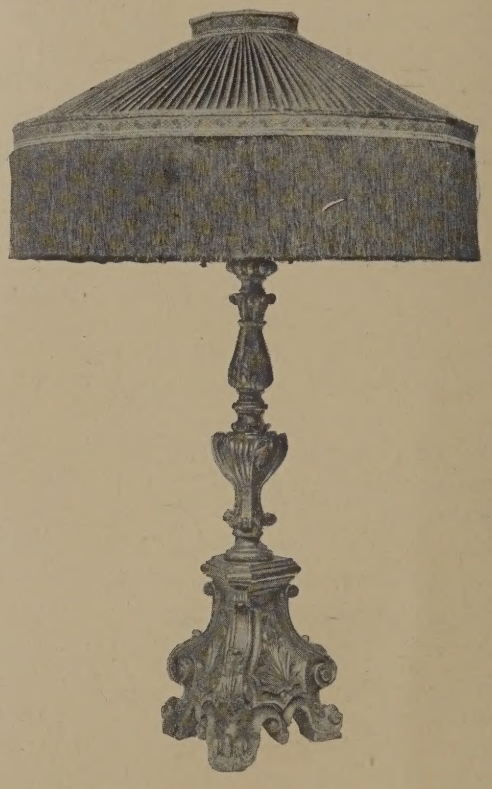
William Dealing, 25 West Broadway, is showing for the Dugan Glass Company the new *Alba lustre* line. It is an iridescent coloring on a semi-opal body. Two complete lines and a number of sundry articles are being shown.

Frank M. Miller, 25 West Broadway, is showing for the H. Northwood Company an entirely new line of glass in three styles (the *Azure*, the *Emerald* and the *Pearl*), made up on a full line of bowls, flat pieces, vases and tableware. The line is entirely different from anything heretofore shown by the Northwood Company and has already made itself very popular. The larger pieces are in grape relief design. All are iridescent, the *Pearl* being particularly pleasing. There is also a new dark green line with a heavy coin gold decoration.

W. D. Dougherty, 66 West Broadway, will show for the Consolidated Lamp & Glass Company, a new line of gas and electric shades. This will be followed by a new lamp line.

Paul Joseph, 64 Park Place, is displaying part of the 1912 line from the factory of the Duncan & Miller Glass Co., Washington, Pa. The line is known as "No. 81," and includes tableware of every description. Attractive shapes with a pressed star center and decorations on a plain ground are strong features. There is also shown an eight-inch nappie, numbered "82," in a neat fern design.

The new 1912 line of the Empire Cut Glass Co. is now being displayed in the showrooms of their eastern



selling agent, W. F. Upham, 66 Murray Street. "Dahlia," their new floral cutting, is featured throughout the line, and it is anticipated that this cutting will be a popular one with the trade.

Cox & Lafferty, 25 Park Place, are showing some very attractive deep plate etched goods from the new "Seneca" lines. Blown stemware of every description in floral and monogram design predominate. Their display of Imperial Glass Company "Nucut" pressed glassware is complete in every way. These goods have the same sparkle, colors and defined outlines and

(*Continued on page* 30)

From All Over the World

LITTLE NOTES OF INTEREST TO THE TRADE PICKED UP FROM DIFFERENT PARTS OF THE GLOBE

JAVA imports of glassware were larger in 1910 than in 1909, the figures being 8,908 and 7,651 cases respectively. The imports consisted chiefly of tumblers, lamp glasses, finger bowls and the like. Window glass imports remained stationary, and prices were steady throughout the year.

—Germany led in importation of lamps to the Odessa district of Russia, and the German Consul there reports a good volume of business. Danish lamps have been much in demand and this trade shows signs of extending. Lamps are imported from Great Britain in very small quantities.

—There was a decided falling off in pottery and glass imported from the United States to the Port of Burma during 1910, earthenware and porcelain dropping from a value of $4,916 to $522, and glass and glassware from $5,077 to $1,684.

—Consular reports show that the Bahamians buy most of their goods from and dispose of most of their products in the United States. During 1910 earthenware, glass and furniture to the amount of $113,004 as against $152,980 in 1909 was imported from the United States.

—In response to inquiries from Ohio regarding the supposed use, in Lyon, France, of glass bricks or blocks manufactured there for pavements, Consul Carl Bailey Hurst reports as follows:

"Seven or eight years ago a plant was established at La Demi Lune, a suburb about four miles from Lyon, for making glass paving material under the name of "pierre de verre Garchey." After many experiments carried out at the factory the manufacturer applied to the Lyon municipality for the right to make a trial on one of the chief thoroughfares. The necessary authorization was granted, provided that the inventor would bear the entire expense of the undertaking. The place chosen for laying the glass pavement was a section of the Place de la Republique, where traffic of cabs, automobiles, and wagons of all kinds is very heavy. The glass bricks remained in place for less than two years, and were then taken out, as they were in very poor condition, the edges were all broken, and in many cases the blocks were split through and through.

"The opinion of officials here at that time was to the effect that this glass pavement could be used under favorable circumstances for sidewalks, but not for the middle of streets.

"The manufacturer after the failure of his experiment closed or dismantled his small factory, left Lyon, and his address is not ascertainable. At present only stone and wood are employed for pavements in this city."

—According to the Bulletin of the French Manufacturers' Federation, there are 40,000 hands employed in the French glass industry, centered near Paris and in Normandy, with a yearly output equaling $7,000,000. A slow but steady annual increase has been recorded in production. North and South America, England and Germany form the principal outlets.

—During 1910 Ceylon imported $75,691 worth of brassware from Great Britain and British India; $144,963 worth of chinaware from Great Britain, Germany and the Netherlands; $67,319 worth of earthenware from British India and Great Britain; $130,657 worth of glass from Great Britain, Germany and Belgium; and $69,153 worth of lamps from the United Kingdom, Austria and the United States.

—A magnificent porcelain vase, the work of the Royal Danish factory, at Copenhagen, was recently presented to the publishing house of S. Fischer, Berlin, in commemoration of its silver jubilee by a group of Danish authors. The ornamentation reproduces the trademark of the house, a fisherman with his nets.

—Advices from London state that during the past twenty years the value of all old English porcelain has increased so fast as to now being double former prices. This was shown lately in the enormous price paid by Albert Amor, a dealer of St. James, for the Trapnell collection. The exact price of the collection was not given out, but it is generally believed to exceed $75,000. This collection consists entirely of Bristol and Plymouth china, the most prized of all old English ware. The price of Bristol ware has steadily advanced since 1781, when the Bristol China factory was closed.

Pencilings of Potteries

AKRON, OHIO.—The Summit China Company has announced its intention of giving up that town as a location and will go into the South, where it is claimed the company will be nearer to the raw materials and a newer market.

Crooksville, Ohio.—The Globe Pottery will in the future manufacture common stoneware, such as jugs and jars. The Globe Pottery was the first to manufacture stoneware specialties in that section, and their success was the cause of the organization of several like companies. By arrangement with the Brush Pottery Company, of Zanesville, which will manufacture specialty only, the Globe pottery is to produce the common stoneware for the trade of the Brush company. The Globe plant is now in full operation.

East Liverpool, Ohio.—The local branch of B. F. Drakenfeld & Company, importers and manufacturers of colors and materials for decorating china, glass, etc., of New York, is now located in the Potters Savings & Loan Company Building. The change from the First National Bank Building allows considerably more space, and was necessitated by the steady development of the business in that section.

East Liverpool, Ohio.—The domestic and sanitary pottery interests throughout the United States will contribute $15,000 to fight tuberculosis. The National Brotherhood of Operative Potters, the United States Potters' Association and the Sanitary Potters' Association will each give $5,000 toward the fund.

Kittanning, Pa.—For the first time in five years the Penn China Company closed down in full last month for a week. The shut-down was made necessary to permit for many badly needed repairs. While some of the departments have been idle for a few days occasionally, this is the first time the entire plant has suspended operations.

Newell, Ohio.—The Homer Laughlin China Company are again operating the No. 1 plant, which was inactive for several months. They are operating all their properties now and the full lines are on exhibition in their sample rooms at Newell.

Crooksville, Ohio.—The dissolution of the Crooksville Sales Company, of Zanesville and Crooksville, Ohio, is considered the most important business event of the year in that territory. This company sold the output of a number of stoneware potteries in that district and has been in operation for several years. A. E. Hull and George S. Brush, who have been at

New shapes shown by Smith-Phillips China Co.

the head of the concern, dissolved by mutual consent.

Perrysville, Ohio.—The plant of the Perrysville Pottery Company, which suspended operations during the past year, is now being offered for sale. This is said to be caused through the failure of a mercantile institution at that place. The plant was built less than two years ago.

Roseville, Ohio.—The entire old board of directors of the Nelson, McCoy Sanitary Stoneware Company were re-elected at the annual meeting. The officers are: President, G. E. Turner; vice-president, J. W. McCoy; secretary and treasurer, Nelson McCoy.

Sebring, Ohio.—The new nine kiln plant of the Saxon China Company is expected to be in operation within the next few days. It is said that the Saxon Company started business with close to $30,000 worth of orders on their books, which is quite a record for a new concern.

Tulsa, Okla.—R. M. Dorrance, of Cleveland, Ohio, announced recently that a deal had been practically closed whereby one of the largest and best equipped potteries in the United States is to locate in Tulsa soon. The factory will be equipped with new machinery throughout and in this respect will be one of the most modern in the country. It will cover an area of 550 by 140 feet.

Toronto, Ohio.—The American China Company, which recently went into the hands of a receiver, who is now operating the property, is generally believed to be regaining its feet and is expected to ask for his discharge in the near future.

Wellsville, Ohio.—Patterson Brothers, manufacturers of yellow ware and Rockingham ware, have started to make a line of underglaze art pottery. They are the first concern in eastern Ohio to commence manufacturing such a line of pottery.

Zanesville, Ohio.—Contracts for the construction of an addition 400 by 800 feet, and improvements to the plant of the A. E. Hull Pottery Company, have been awarded. It is planned to have a capacity of twenty-eight kilns, to be used in the manufacture of Hull stoneware and specialties.

Ceramic Art of Old Greece

FOR perfection of quality in crude pottery, no ware has ever surpassed that of Greece, says *Potters Craft.* The work may be divided into two main groups. In the first the background of the decoration was supplied by the tint of the bare clay; in the second, this tint afforded the color of the decoration itself, the background being covered with a black pigment. The groups are known as black on red and red on black, respectively, or as black figured and red figured wares.

The wheel was early adopted by the Grecian potters as a means of producing form, and although moulds were sometimes used the wheel was, to all intents and purposes, the sole method of manufacture. Greek pottery is *once fired*. Birch classes it as glazed terra cotta, but the glaze is nothing more than the black pigment with which the decoration is carried out. The uncolored part of the clay is not glazed, but polished with a hard tool. The work was evidently individual. Probably some famous potters employed assistants either to make the pieces or to decorate, but it does not appear that there was any reproduction, at least during the best period. The range of the art was from about 700 to 200 B. C., the climax being reached about 500. At first primitive ideas prevailed. Geometric designs were succeeded by rythmic friezes of beasts and birds done in black. When the human figure made its appearance the faces were all in profile, with full fronting eye, while the prominent details of feature and drapery were scratched with a sharp point after burning.

The change of method to red on black gave much wider scope for the treatment of the human figure, rendered a fuller expression possible and enlarged the power of pictorial action. Great skill in drawing was manifested, and details of both drapery and features were expressed with great care by means of the brush.

Such was the state of the art when the decadence set in, and the work fell into the hands of plagiarists and charlatans. Meretricious coloring and gaudy ornament succeeded the refinement and restraint of the earlier days, and so the art perished.

To the inventive power of the Romans the ceramic art owes more than one novelty.

The most valued type of Roman pottery seems to have been the Aretine or Samian ware. This is a bright red in color, and possesses an extremely thin glaze. A particular clay was evidently used, but all knowledge of its source has been lost.

With the importation of Chinese porcelain by the Dutch the whole trend of pottery manufacture was changed. No longer was black a desirable color. White was seen to be much more delicate and beautiful, and henceforth the endeavor of the potter was to produce a ware which should be as nearly like porcelain as possible. The crudeness of the day kept this ideal from being realized, but various expedients were adopted and gradually better and more satisfactory results were obtained.

Throughout the East a type of white pottery was made which, though stimulated by the Chinese example, may have been a relic of the knowledge of the Egyptians. A crude clay was coated with a white preparation, possibly ground quartz, and upon this there were painted conventional designs in somber colors. A clear glaze covered the whole and imparted to the colors a beautiful quality as of pebbles under water.

Chinese Pottery for the Suburban Home

The change to quiet, beautiful tones has been no more marked in any line than in the increasing demand for Chinese pottery and the newly-designed Japanese couch-covers, which have always been manufactured with the idea of rich simplicity rather than gorgeous display. These articles for the suburban home are both of truly artistic appearance and have a practical utilitarian value.

The very newest things in Chinese pottery are the late designs of five-color Chinese porcelain. These are extremely choice, of high value for decorative purposes, and come in jars and vases in a multitude of styles. Nothing of the sort is manufactured in America.

Many Chinese jardinières are being shown in the shops this fall, in a great variety of shapes and sizes. Some of the most tasty of the new designs are those colored on black-and-white backgrounds. These run from plain shapes to unique bodies, which are original and exclusive. The powdered blue effects, which are so very rare and hard to find, are shown in a good assortment this season. There seems to be more of them than ever before, though, of course, the quantity is limited. The powdered blue vases and jars come also in plain colors—that is, without the five-color method, which is such a distinctive part of Chinese porcelain of this kind.

There are many Chinese black hawthorns for sale in beautiful colorings and shadings. The blue-and-white hawthorn jars appear to be getting better every year, if this fall's supply is any criterion to go by. They are all of the finest tone, softly and delicately shaded.

The sang-de-bœuf, or ox-blood, jars and vases, promise to be as popular this season as formerly. The color progression in some of these is really marvelous. Advancing from the merest tinge of faint pink down to the body of the jar, where the color develops into deep, pure ox-blood red, the color change is as gradual as that exhibited in nature in a sunset. The even and regular graduation is a triumph of the Chinese pottery art, and is not generally approached in the highest-priced American-made goods of this sort. Another variety of vase, resembling the ox-blood somewhat, is the peach-blow. Here the coloring is more pink than red, however, and the pink seems to have been burned into the body of the vase in an uneven glaze.

There are a few Ming cloisonné vases to be found in the shops, but very few, as these are extremely rare—at least good specimens of them are not met with every day in the week. There are also many Chinese bronzes shown.—D. P. an Houston, in *Suburban Life*.

Redecoration

R. L. Hobson, of the British Museum, in his book on "Porcelain, Oriental, Continental and British," has this to say about the redecoration of well-known wares:

"In addition to the painters and gilders attached to the various factories there has always been a certain number of private enamellers who obtained the ware, in the white if possible, and painted it in their own ateliers. One class of these chambrelans, to use the French name, has been engaged for many years in covering sparsely painted wares of the old factories with rich decoration in order to enhance their market value. But there were others who decorated the wares of their own time without any intent to deceive.

"Among these was one of the best of the early Vienna painters, W. Bottengruber, who had an establishment at Breslau about 1726 and painted Meissen, Vienna and even Chinese porcelain with warlike scenes in lilac monochrome in a setting of trophies in red, yellow, green and lilac and gilt foliated scroll work in baroque taste. Another chambrelan of the same city was Preussler (fl. 1737), who decorated dishes, plates, bowls, tea cups, in similar style in black, lighted with gold, and in the middle of the century A. C. E. Busch, canon of Hildesheim, was noted for a peculiar decoration effected by etching on the glaze with a diamond point and rubbing a black pigment into the incisions, his favorite designs being copied from the etchings of the Dutch artists."

Porcelain Ware at German Fairs

Numbers of industrial expositions have been held in different parts of Germany during the past few years to bring to the personal attention of country customers the quality and value of the various products. An exhibition of that kind is now being held in Schwerin and a second one in Posen, in the eastern part of Germany. At such exhibitions an opportunity is offered firms to obtain new customers at small cost and also an opportunity to become acquainted with the needs and tastes of the buyer.

The largest sale in Mecklenburg-Schwerin in made in heavy and serviceable tableware, plain and substantial in form, and decorated in bright colors, as the popular taste does not run to esthetic ornamental decorations in one color. The people of the smaller country towns prefer a somewhat rural abundance of colors and decorative motives; therefore fine porcelain and simple and artistic articles find only a small demand there.

In the markets in the eastern part of Germany the tastes of the inhabitants are divided into two classes, that of the German and that of the Pole. The Polish population is strongly influenced by French taste and because of its wealth is the principal buyer of the better class of goods, and fancy, light, fine and dainty articles, made to imitate the French antiques as much as possible, are in demand. Empire and rococo articles, or at least goods similar in style, rich in gilding and sparkling in effect, meet the requirements of this portion of the population of the German eastern markets. The German part of the population prefers a totally different type of goods. It demands a heavier, quieter article and simply decorated goods are obviously preferred and find a ready market. Fantastically decorated articles, with too much gilding, find few sales.

Practical Science Department

Edited by Prof. Charles F. Binns

REPORT OF THE COMMITTEE ON CLASSIFICATION OF WHITE WARE—THE RED INK TEST—ABSORPTION, POROSITY, SPECIFIC GRAVITY, TRANSLUCENCY—CRAZING TEST —COLOR DETERMINATION—HARDNESS TESTS

This article is reprinted from Volume XIII of the Proceedings of the American Ceramic Society

MR. PRESIDENT: Our Committee is able at this time to make only a partial report.

Considerable work has been done, principally by our late friend and member, Mr. H. E. Ashley. The Committee realizes that they have lost its most valued member, and owing to this our report is not what it might have been.

We set out to test all the different lines of white ware manufactured in the United States, and, for comparison a number of the wares manufactured in foreign countries.

Our tests comprise the following:

Body test { Porosity and bulk specific gravity (immersion). Translucency (sieve). Vitrification (red ink).

Glaze test { Craze. Hardness or toughness.

Our plan was to secure from each manufacturer a sample of the hardest and a sample of the lighter fired ware, the object of this being to arrive at a fair average of each class of product, and to determine, if possible, a standard of merit within the possibility of attainment on the part of each manufacturer, and still be of such character as to permit of its acceptance after rigid examination on the part of the users.

In our efforts to secure samples for testing we have met with pronounced courtesy from the various manufacturers, but a lack of desire on their part to furnish other than the best samples of their product was noticeable.

We consider this, however, a mistake, for should we establish a standard secured by a test of their best samples only, it is evident that the run of ware would not be successful in meeting that test.

We think, therefore, when our aim and purpose is better understood there will be no hesitancy on the part of the different manufacturers to furnish not only their *best* but their *worst* samples and in this way facilitate the work, the result of which would be much more satisfactory to all.

We had hoped, in the course of our work, to also establish these various tests of quality, making them simple and easily applied by any one at any and all points of destination, if desired.

Despite the amount of work already done by our committee, we are yet unprepared to give a satisfactory and complete report, but should the society think fit to continue it, in all probability by our next meeting a more complete result might be looked for.

Mr. Hurst will kindly explain in detail just what has been accomplished thus far and pass among the members Mr. Ashley's absorption test, explaining the composition of the stain used.

DATA ON WHITE WARE TEST.

It was proposed by Mr. Ashley to make the following tests on the white ware samples collected by the committee. Such data as was obtained in the partially completed work is given below.

Bits of each sample were thoroughly dried and immersed in a red ink solution for eighteen hours. The depth of penetration was noted and the samples ranked according to their absorption. The results of the test appear in Table 1. The ink solution used was made up of

5 gms. Eosine (Tetraiodofluorescein)
25 cc. Ammonia
475 cc. Water

Samples were dried thoroughly at 100 degrees C., weighed, placed in a vacuum jar and exhausted till a vacuum of about twenty-eight inches of mercury was obtained. Water was admitted to cover the pieces and they were boiled in vacuum for about five hours. The wet and suspended weights were then made and the per cent., absorption by weight, the porosity, bulk and apparent specific gravity were calculated.

$$\% \text{ Absorption} = \frac{W - D}{D} \times 100$$

$$\% \text{ Porosity} = \frac{W - D}{W - S} \times 100$$

$$\text{Bulk} = \frac{D}{W - S}$$

$$\text{Apparent specific gravity} = \frac{D}{D - S}$$

W = Wet weight
D = Dry weight
S = Weight suspended in water.

The object in this test was not to obtain accurate photometric measurements, but to determine the relative translucency of the specimens by means of a simple test which could easily be duplicated. After trying several devices a series of screen was used in which the diameter was about one-fourth the mesh. These screens were placed at a distance of about three inches from an incandescent electric light with a reflector and the whiteware samples held flat against the wires. The smallest mesh distinguishable through a specimen was noted and the thickness of the piece measured. The curve in Fig. 1 shows the relation of the translucency determinations to the thickness of the specimen and indicates that this translucency is inversely proportional to the thickness.

For this test a standard series of screens with regu-

lar variations of size and a constant ratio in the diameter of the wire and width of opening might be adopted and used with a lamp of standard intensity.

It was proposed to subject the specimens to alternate soaking in a hot solution of a salt and drying out in open air. This work had not been commenced.

This part of the work was turned over to Dr. P. G. Nutting, of the Bureau of Standards at Washington, for editing and will be reported by him.

TABLE I.

Red Ink Test.

Rank in ink test.	Depth penetration. mm.	
1	0	Edges not colored,
2	0	Edges very slightly tinted,
3	0	Broken edges very slightly tinted,
4	0	Broken edges slightly tinted,
5	0	Broken edges slightly tinted,
6	0	Broken edges slightly tinted,
7	0	Broken edges slightly tinted,
8	0	Edges clearly tinted,
9	0	Edges strongly tinted,
10	2	Edges strongly tinted,
11	5	
12	15	Less readily colored near glazed surface,
13	7	Layer 0.4 mm. thick next glaze, wholly colored,
14		
15		
16		Wholly colored, all practically alike.
17		
18		

Flat pieces were to be exposed to a sand blast test for the hardness determinations. The work on this had not been begun.

(To be Continued)

Use of Powdered or Liquid Fuel in Continuous Kilns

A RECENT invention of M. Fernand Wattebled, described in the *Moniteur de la Ceramique et de la Verrerie,* covers an apparatus which permits of the use of low-grade powdered or of liquid fuel for the firing of bricks or of ceramic products. This apparatus automatically regulates the passage of the fuel into the combustion chambers, by the simple manipulation of the damper and is, moreover, equally applicable to kilns of the Hoffmann or other type.

At present the fuel is fed in variable quantities, and at various intervals according to the care with which the stoker attends to his work. The general regulation only of the kiln is effected by means of the damper, or by the speed of the fan which replaces the chimney; in any case in an irregular manner. This regulation renders constant the flow of air into the kiln, while the introduction of the fuel is necessarily intermittent. It follows that the proportion of carbonic acid in the combustion chambers varies from the introduction of the fuel until the time when the intermittent quantity is consumed. This proportion, moreover, continually varies between the upper and the lower part of the kiln, by reason of the manner of setting the ware and of the physical nature of the fuel; the ware to be fired being thus subjected to a mixture of gas at 1,450° C. (for a proportion of 10 per cent. CO_2) with gas at 580° C. (for a proportion of 4 per cent. CO_2), the temperature of the flames being, of course, directly in proportion to the quantity of carbonic acid in the products of combustion. This variation of temperature in the kiln injuriously affects the rapidity and quality of the firing, while increasing the consumption of fuel.

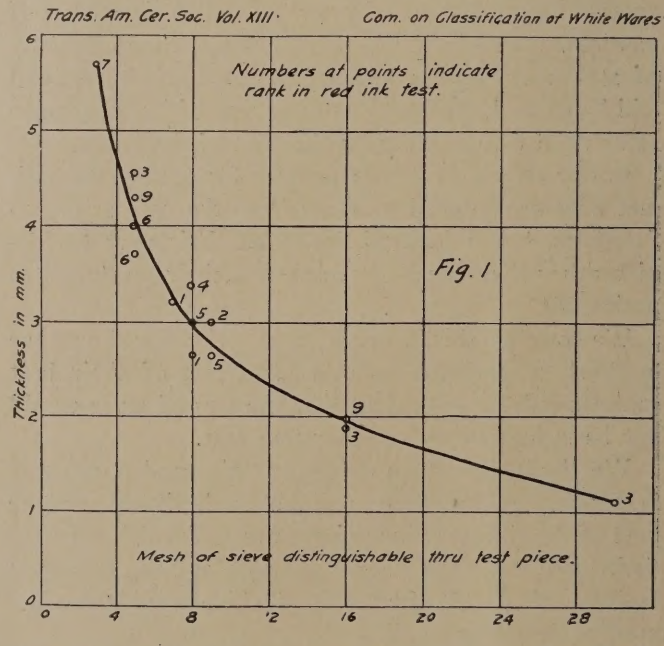
With a view to remedying these difficulties by an absolutely regular and continuous supply of fuel to the kiln, M. Wattebled's invention regulates the distribution of the fuel. In this way there is obtained in the kiln an atmosphere absolutely constant in composition and temperature; these two points being regulated as desired for all the various proportions of CO_2, based on the temperature. The above results are produced by the use of powdered or liquid fuel, in combination with the special distributing apparatus forming the object of the present invention.

Upon the introduction of the fuel into the kiln, it meets a current of air rich in oxygen, by the action of which, upon reaching the products already at red heat, the fuel at once ignites, and all the calorics it contains are liberated.

Sevres Blue

While it may seem superfluous to add to what has already been said about Sèvres Blue, still Herr Albert Bencke, in the *Deutsche Töpfer - und Ziegler Zeitung,* takes up in an interesting manner some points already known.

As he remarks, the high value of old Sèvres porcelain has encouraged the production of imitations, which have never seen that factory, and in which the



blue has nothing in common with the genuine shade. Yet the designation of Sèvres Blue deceives the buyer, owing to the prevailing lack of information as to the real properties of that color. Hence, it is remarked, some consideration of the subject may not be out of place.

Sèvres Blue, as is generally known, is produced with oxide of cobalt, on the purity of which and on the regularity of the firing the clearness of tone depend. This mineral has been employed some 4,000

years in the ceramic art; the difference between the older and newer methods of its utilization being that up to the beginning of the 18th century, it was used in its natural state, in combination with the nickel, manganese and the other metals with which it is usually found. At present the pure oxide is employed. This change seems to have erroneously led some authors to the conclusion that we can no longer reproduce old Italian majolicas, nor the products of Nevers and Rouen. This view is controverted by Herr Bencke, who claims that these older makes have been given up, not for want of the necessary formulas, but because modern taste calls for more striking colors than those of former times.

TABLE II.

Rank in ink test.	Per cent. absorption.	Per cent porosity.	Bulk.	Appar. sp gr	Translucency Mesh	Thickness. Mm.	
1	0	0	2.254	2.254	6-8	3.21	
1					8	2.65	
2	0	0	2.306	2.306	8–10	3.00	
3	0	0	2.314	20314	20–40	1.10	
3					12–20	1.90	
3					4–6	4.55	
4	0	0	2.340	2.340	8	3.35	
5	0.030	0.071	2.345	2.345	8	3.00	
5					8–10	2.65	
6	0.031	0.075	2.393	2.393	4–6	3.70	Bisque.
6	0.018	0.041	2.220	2.220	4–6	4.00	Glazed.
7	0.014	0.032	2.375	2.375	2–4	5.70	
8	0.028	0.067	2.353	2.354	..	2.00	Translucent.
9	0.459	1.157	2.518	2.546	12–20	1.95	
9					4–6	4.30	
10	2.096	4.755	2.270	2.383			
11	2.295	5.266	2.295	2.422			Stony, approaching conchoidal fracture.
11							
12	4.192	9.050	2.159	2.373			Stony fracture; large pores.
13	4.544	9.900	2.177	2.418			Stony fracture
14	6.718	14.800	2.196	2.577			
15	8.130	17.430	2.143	2.590			
16	8.673	18.540	2.174	2.625			
17	9.878	20.570	2.083	2.625			
18	12.450	24.660	1.980	2.630			

Owing to the resistance of oxide of cobalt to extreme heat, it has become the basis of decoration for all porcelains subjected to high temperature; the use of cobalt becoming so identified with the Sèvres factory, that the designation of Sèvres Blue came to be adopted for that shade. Sèvres, however, did not have a monopoly of the color, which, it is remarked, was produced elsewhere of equal purity and clearness.

Three forms of compound have been from the first in use at the Sèvres factory:

Ground pegmatite	75	80	85 parts
Oxide of cobalt	25	20	15 parts

The pegmatite and cobalt are thoroughly mixed and fired until the mass holds firmly together, without being melted. It is then reduced to a fine powder.

For the application of the blue to the fired porcelain, three methods are in use:

1. Direct application on the baked porcelain.
2. Direct application on the baked porcelain and covering with a glaze, transparent after the firing.
3. Application on the glazed and fired porcelain.

The last-named process is that which produces the most effective blue. The hard fire takes place at the temperature of 1400° C.

Even with the greatest care, special atmospheric conditions in the kiln and its temperature may lead to unavoidable defects in the color, notably blistering, shrinking, metalizing, and blackening. The exact causes of these defects do not seem to have been satisfactorily established.

At one time the oxide of cobalt was prepared on the spot at Sèvres, but it is now obtained from Saxony, in a form corresponding with a gray protoxide of cobalt. The formula quoted above is said to be that of the coloring used for hard porcelain, fired at 1400° C. Sèvres has also the same tones with different degrees of fusibility for its other varieties. The latter include "new porcelain" fired at 1290° C., and "soft porcelain," with a temperature of 1130° C. The latter, however, on account of its low proportion of alumina, is deficient in elasticity. The glaze of the soft porcelain is high in lead.

Art and Design

(*Continued on page* 15)

of underglaze, as it may be applied with the air brush.

Another branch of American pottery that is undergoing a change is hotel china, or double thick, which is giving way to some extent to a growing demand for the lighter weight. There is also more of this class of goods being decorated than in recent years.

It is with regret that we feel compelled to call your attention to the fact that the kind invitation of W. J. Holland, director of the Carnegie Museum, Pittsburg, Pa., that we should coöperate in collecting specimens showing the development of the potting industry in recent years, has passed unnoticed. We should have felt it our duty to make some effort to comply with this request, because our apparent indifference now may cause such men to refuse to take us seriously, when we awake to the necessity of being represented in institutions of this kind, where our products would be continually before the view of an interested public.

In closing this report we wish to urge upon you the necessity of getting together in one supreme effort to have a movement started for the advancement of the craft, so that we can in all truth say that we are capable of keeping pace with its developments at every turn.

Use your salesmanship on the goods that pay the larger profits. The short-profit lines of staples will sell themselves. Put your push behind the money-makers.

You may have to have some rule about the day when you wash the inside of your windows, but the time to wash them on the outside is when they are dirty.

It is not the amount of goods you have in the window that makes it a success or a failure. It is the way in which they are arranged. Sometimes one shoe and one can of peas will make a better display than a gross.

Gathered in Gotham

(Continued from page 22)

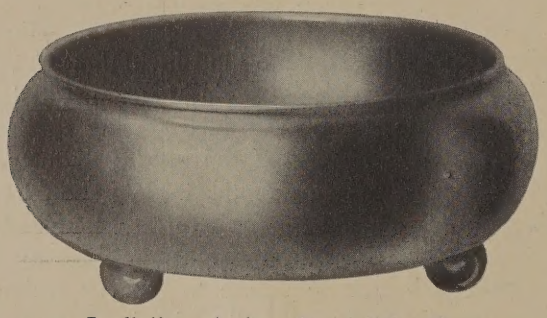
prisms as cut glass, and the less experienced would readily take it for genuine cut glass. The entire selling force of the firm is now on the road and will not return until early in the spring.

Lewis & Conger, for a number of years located on Forty-second Street, New York, will remove to their new building, Forty-fifth Street and Sixth Avenue, on February first.

Having increased their facilities for the manufacturing of decorative fabric lamp shades, and also rearranged and enlarged their display space, the Waldo Company, 125 West Twenty-third Street, are now in a position to meet the increasing demand for their goods, a full line of which will be on display the end of this month. Mr. Harris will continue to represent them on the road, as will also Mr. Greenwald, the latter, however, devoting the most of his time to the management of the salesroom.

The Artisan Metal Co. Line

The Artisan Metal Manufacturing Company of Newcastle, Pa., are said to be the largest producers of spun art brass in the United States. The output includes fern dishes, jardinieres, umbrella holders, candelsticks, bouquet holders, hanging baskets, trays,



Jardinière—Artisan Metal Mfg. Co.

tabourets, vases, smokers' sets, and numerous other articles, making a line of over two hundred designs. Many of these are exact reproductions from the Greek and Roman, others are of modified form, and still others are typically modern, originating in the Newcastle factory. The ware is absolutely guaranteed to be of solid brass of the best obtainable quality. The brush brass wax finish is the most beautiful, lasting and effective, and the lacquer used to preserve it precludes all possibility of tarnish. The Artisan line cannot be compared with others on the market. It stands by itself. A jardinière is illustrated herewith.

Although recently organized, the plant of the Bush Glass Company, Lansing, Mich., has been running full time and also at night, in order to fill the increasing number of orders for their line of high-grade hand cut glass. E. J. Bush, head of the new concern, is well known to the trade and has had a long and valued experience in the glass field.

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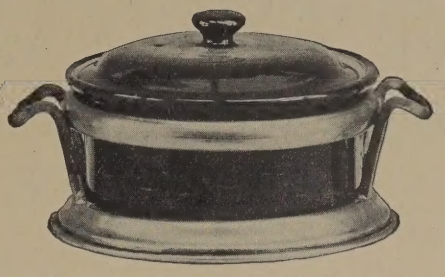

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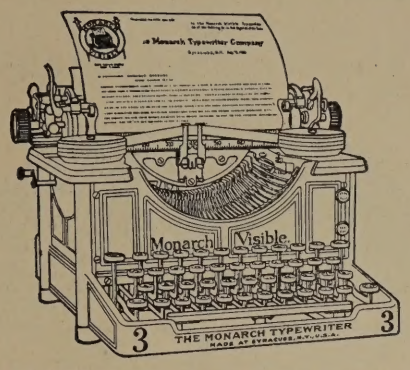

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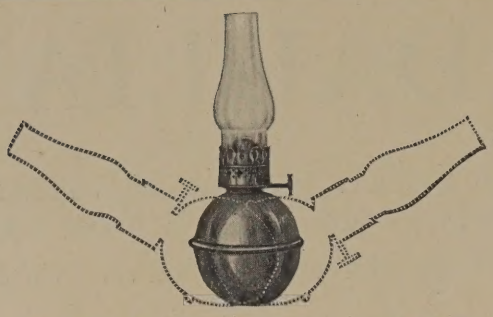

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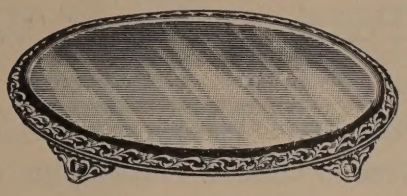

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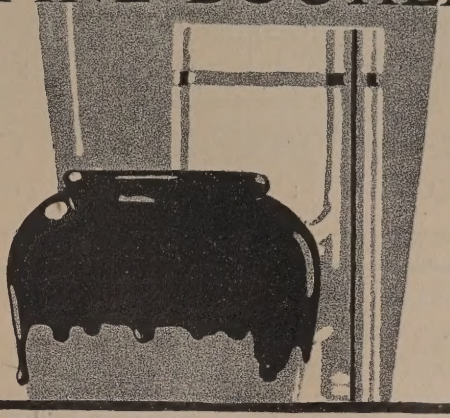

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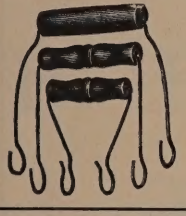

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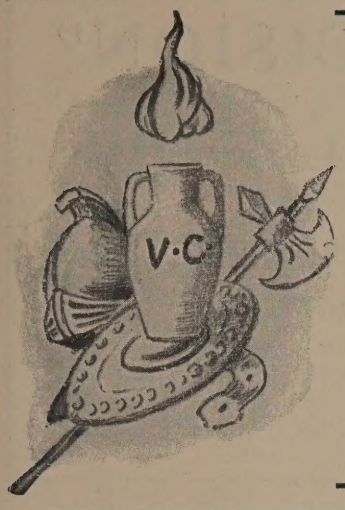

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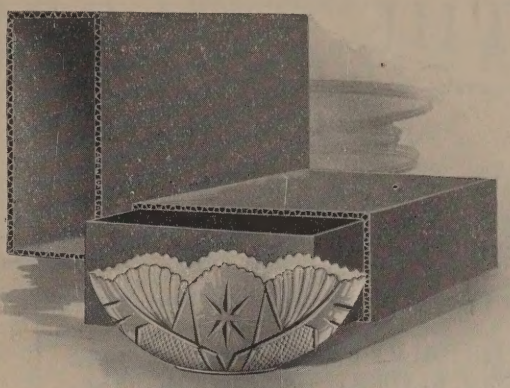

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